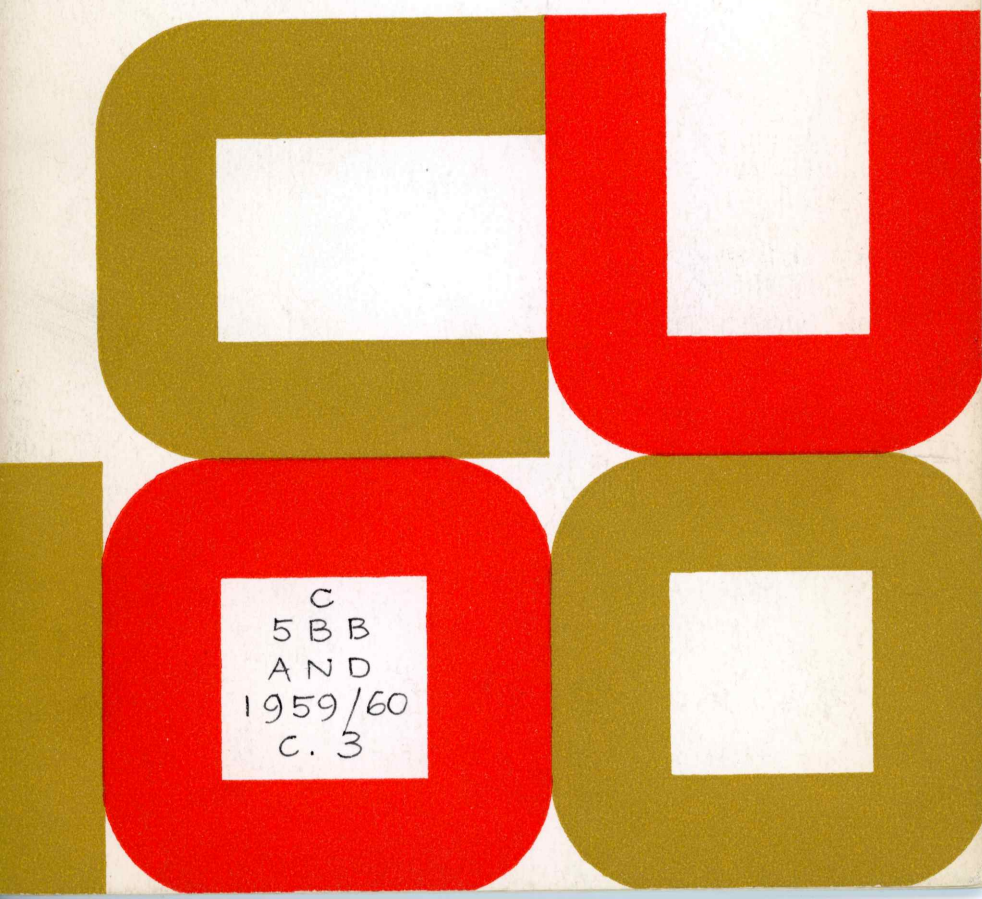


The Cooper Union Art School 1959-60



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AT THE TIME OF ITS 100TH BIRTHDAY, November 2, 1959, The Cooper Union is preparing to enter its second century of educational service. In the early years of the new century a number of long-awaited improvements will take place, and the lineaments of these changes already are beginning to emerge.

The essential character of The Cooper Union, however, will not change. Ever since its founding by Peter Cooper in 1859, this institution has developed a personality that is unique among American Colleges. The ideal Peter Cooper sought to realize was a people's school where anyone with the will to learn could get a practical education in science, art, or social philosophy. In the Founder's lifetime, and thereafter, The Cooper Union gave free education to many thousands of young men and women, and also strongly influenced the growth of popular education in America. Through its famous Forum programs in the Great Hall, it opened doors of knowledge to literally millions of people.

During a hundred years of growth and development, the undergraduate courses at The Cooper Union have necessarily become more professional and more selective. But Peter Cooper's basic principles still stand strong. The Art School and the School of Engineering remain tuition-free, with no restriction on students save the requirements of talent and intellectual ability. The Cooper Union Forum continues to bring great thinkers to lecture to thousands who pay no admission. The Museum and the Library offer their resources freely to designers and students of the decorative arts.

Having long concentrated on educational quality, now The Cooper Union is improving the quality of its facilities. A new modern building for the School of Engineering is rising. Modernization of the century-old Foundation Building will bring the Art School to a new level of excellence. Planned improvements will bring new merit into the institution's other educational offerings. On reaching its 100th birthday, The Cooper Union will not be looking back on the old: it will be looking forward to new values in science, art, and society.

337906

A large, elegant cursive signature that reads "Peter Cooper". The letters are fluid and interconnected, with a prominent loop at the end of the word "Cooper".

a citizen of New York, founded The Cooper Union for the Advancement of Science and Art in 1859 to "be forever devoted to the instruction and improvement of the inhabitants of the United States." He sought to create an environment wherein all qualified persons, from all economic levels, and without any restriction as to sex, race, or creed, might have the opportunity for self-development—might be aided "to acquire useful knowledge, and to find and fill that place in the community where their capacity and talents can be usefully employed with the greatest possible advantage to themselves and the community in which they live."

THE AIMS AND OBJECTIVES OF THE COOPER UNION ART SCHOOL

To develop a school of design which will be a single, living organic activity; to foster the integration of the student with the existing social structure; to help each student to become an integrated personality; to encourage each student to find his own personal and individual type of expression in art; to create artists, people who are efficient in the various modes of expression.

In these ways, the Art School seeks to help each student acquire appropriate knowledge, attitudes, and skills; develop the ability to continue to learn; and attain the capacity to use his knowledge for dealing with the problems he may encounter as a professional, a citizen, and an individual.

CURRICULA

A three-year course in Design and a four-year course in Architecture are offered in the day session. Five-year courses in both Design and Architecture are offered in the evening session.

All the courses listed in this catalog will have been terminated by 1963. Beginning in September 1960 it is proposed to introduce degree courses in Architecture and in Fine Arts in the day session, and associate degree courses in the same subjects in the evening session.

The Cooper Union Art School will seek accreditation for its degree courses from the appropriate accrediting agencies.

For curricula see pages 12, 13, 14, 15.

Cooper Union students who matriculated before the school year 1959-60 are eligible for a certificate curriculum only.

Any student with an honorable dismissal who matriculated before September 1959 may be permitted to return to The Cooper Union only in a certificate curriculum and providing that the required curriculum can be completed by May 1962.

Transition Period Between Certificate Program and Degree Status

Students currently enrolled, who may wish to complete a curriculum other than the one they began, may be considered for this opportunity only under limited conditions.

The Art School cannot guarantee a place for any present or former student who wishes to re-enter The Cooper Union Art School regardless of the student's reason for interruption.

Applicants with previous college or art school credit from outside of The Cooper Union must qualify on all freshman criteria and tests and may be admitted only under limited conditions.

ADMISSION REQUIREMENTS

General Requirements

To be accepted for admission, candidates must pass competitive tests and present evidence of satisfactory high school records.

The Cooper Union offers its free education to all residents of the United States of America who qualify in the competition for admission, regardless of their race, religion, or sex.

Application

Applications will be received between October 1, 1959 and March 25, 1960 for the April Entrance Examinations of the Cooper Union Art School. Applications may be filed until August 10, 1960 for the *late* Entrance Examinations, by means of which any remaining places in the entering day and evening sessions are filled.

All new students begin classwork in September. No applications will be accepted for part-time courses.

Please use the enclosed card to obtain Cooper Union application forms.

High School Records

High School records, covering not less than 7 semesters of study must indicate eligibility for graduation before July 1, 1960. The completed record must include a minimum of 16 units, 10 of which shall be in academic subjects. *A unit represents a year's work in one subject accomplished in a 40-minute class that meets for 4 or 5 periods of prepared work each week throughout the school year.* New York State equivalency diplomas will be considered only if the supporting test scores are better than average. The high school record must show sufficiently high grades to indicate promise for college-level studies. Applicants selecting a major in Architecture must present at least three units of mathematics and one of physics.

High school records must be supplied before March 25, 1960 for candidates taking April tests, and before August 10, 1960 for the late tests in August.

Health Examination

The Cooper Union requires a complete health examination of all incoming students. This examination is conducted by the school medical officer during the first semester of the student's admission.

The Cooper Union reserves the right to exclude from attendance at any time any student whose physical or emotional condition is such that, in the opinion of the medical officer, his attendance would endanger either his own welfare or that of his fellow students.

ENTRANCE EXAMINATION PROCEDURE

All candidates must meet our academic requirements before coming to The Cooper Union for competitive entrance tests. Ratings of academic promise are based upon the candidate's grades in high school academic subjects and his scores on the College Entrance Examination

Grants-in-Aid

If financial difficulties interfere with the continuation of studies, a day student may apply before *October 15* to the office of the Art School for a grant-in-aid. Students applying for such aid must have high scholastic standing and should have completed the first year.

New York State Scholarships

New York State University Scholarships awarded by The University of the State of New York at the time of high school graduation are applicable to successful candidates for admission to the day session of the Cooper Union Art School.

Obligations

Students will be held accountable for all individual obligations, financial and otherwise, entered into with The Cooper Union. Under no circumstances can a student with undischarged obligations receive official credit for his performance in the courses either for promotion within The Cooper Union or for transfer to another institution. No student will be included in the graduating class unless all obligations have been accounted for one week prior to graduation.

Awards

Awards are presented each year from the Erskine Hewitt Fund, Ethel Cram Memorial Fund, A. A. Low Fund, F. A. Lane Fund, Robert Goodhue Fund, Wilson G. Hunt Fund, and George Ledlie Fund. Cash and book awards are presented to outstanding students by the Alumni Association.

Annual Exhibition

Selected student work will be exhibited on the sixth floor of the Foundation Building during Graduation Week.

The Art School reserves the right to retain student work. A date is posted before the end of school stating when work held for the Annual Exhibition will be returned. All work not called for at this time will be destroyed.

The School assumes no responsibility for the work or property of students whether by loss or damage.

Student Activities

All student activities are described in detail in the *STUDENT HANDBOOK*, available in the Student Activities Office. Facilities are provided for student health, physical education, and athletics.

SCHOLASTIC STANDARDS

Accreditation

The day and evening sessions of study offered by the Cooper Union Art School are registered with The State Education Department of The University of the State of New York. The Cooper Union is also accredited by the Middle States Association of Colleges and Secondary Schools. Students who wish to transfer to another institution to work for degrees should consult with the registrar of that institution.

Transfer Credit

Those applicants with previous college training may submit transcripts to procure credit (advanced standing) in the subjects previously studied. They also must take all competitive admission tests. No college credit is allowed for any subjects studied in high school or in non-collegiate professional schools. All transcripts for advanced standing should be submitted to the Admissions Office before September 1, 1960.

Transfer from Evening to Day Session

Students of the day session may apply for transfer to the evening session after completing their first year.

A limited number of evening session students with outstanding records may request transfer to the day session. Applications must be made in writing to the Dean of the Art School before May 1.

Transcripts

Official transcripts of a student's scholastic record are issued, directly only, to officials of other institutions or examining boards, upon request to the Registrar. No charge is made for the first transcript; each additional copy will cost one dollar. Requests should include the name and complete address of the person who is to receive the transcript.

All students receive a copy of their record after the close of each marking period.

Grades

At the end of every semester the student receives a grade for his semester's work in each subject.

These grades include A, B, C, D, I, F. When transposed to a numerical rating scale they equal 4, 3, 2, 1, (-), 0. Average ratings for each semester and annual ratings for all grades are determined by adding the numerical equivalents of each grade received and dividing by the number of grades. "I" grades and credit hours are not used in computing ratings.

DAY SESSION

Foundation Course	ARCHITECTURE	Class Hours	Prep.	Semester Credit
YEAR 1	Architectonics	6	3	3
	Design: Two Dimensional I	6	3	3
	Drawing I	6	0	2
	Lettering I	3	3	2
	English	2	4	2
	History of Art and Seminar	4	5	3
	Physical Education	(3)	0	(1)
	Mathematics I	2	4	2
		29	22	17

Terminating in 1962, Minimum Credit Requirements to Complete Four Year Course in Architecture—137

Major		ARCHITECTURE		
YEAR 2	Architectural Construction I	3	3	2
	Architectural Design I	6	6	4
	Drafting & Descriptive Geometry	3	3	2
	Perspective and Rendering	3	3	2
	Elements of Aesthetics	1 ½	3	1 ½
	Mathematics I	3	6	3
	Mechanics of Materials	1 ½	3	1 ½
	Studies in Cultural Values	1 ½	3	1 ½
		22 ½	30	17 ½
		ARCHITECTURE		
YEAR 3	Architectural Construction II	3	3	2
	Architectural Design II	6	6	4
	Architectural Practice I	3	3	2
	Contemporary Thought I	1 ½	3	1 ½
	Cultural Traditions of the West (one semester)	1 ½	3	1 ½
	General Physics (lecture and lab.)	4	5	3
	History of Architecture I	1 ½	3	1 ½
	Mathematics II	3	6	3
	Oral English (one semester)	1 ½	3	1 ½
		23 ½	32	18 ½
		ARCHITECTURE		
YEAR 4	Architectural Construction III	3	3	2
	Architectural Design III	6	6	4
	Architectural Practice II	3	3	2
	Site Planning	3	3	2
	Building Equipment I	1 ½	3	1 ½
	Contemporary Thought II	1 ½	3	1 ½
	History of Architecture II	1 ½	3	1 ½
	Mathematics III	4	8	4
		23 ½	32	18 ½

DAY SESSION

Foundation Course	DESIGN	Class Hours	Prep.	Semester Credit
YEAR 1	Architectonics	6	3	3
	Design: Two Dimensional I	6	3	3
	Design: Three Dimensional	3	3	2
	Drawing I	6	0	2
	Lettering I	3	3	2
	English	2	4	2
	History of Art and Seminar	4	5	3
	Physical Education	(3)	0	(1)
		30	21	17

Terminating in 1961, Minimum Credit Requirements to Complete Three Year Course in Design—92

Major

DESIGN

Required Subjects

YEAR 2

Design: Two Dimensional II	6	6	4
Lettering II	3	3	2
Painting I	6	0	2
Painting Techniques (one semester)	2	1	1
Elements of Aesthetics	1½	3	1½
Studies in Cultural Values	1½	3	1½

Electives

(12 class hours per week required)

Advertising Design I	6	6	4
Graphic Techniques	6	0	2
Photography & Typography	6	3	3
Sculpture I	6	0	2
	30 to 32	15 to 25	15 to 19

DESIGN

Required Subjects

YEAR 3

Painting II	6	0	2
Contemporary Thought I	1½	3	1½
Cultural Traditions of the West (one semester)	1½	3	1½
Oral English (one semester)	1½	3	1½

Electives

(18 class hours per week and 10 semester credits required)

Advertising Design II	6	9	5
Drawing II	6	0	2
Graphic Techniques	6	3	3
Illustration and Lettering	6	9	5
Sculpture II	6	3	3
	27	15 to 27	15 to 18

EVENING SESSION

Foundation Course	ARCHITECTURE	Class Hours	Prep.	Semester Credit
YEAR 1	Architectural Design I	3	3	2
	Drafting and Descriptive Geometry	3	3	2
	Mathematics I	1	2	1
	Mechanics of Materials	2	3	2
	History of Art and Seminar	2	4	2
		<u>11</u>	<u>15</u>	<u>9</u>

Terminating in 1963, Minimum Credit Requirements to Complete Five Year Course in Architecture—63

Major YEAR 2	ARCHITECTURE			
	Architectural Design I	3	3	2
	Drafting and Descriptive Geometry	3	3	2
	Mathematics I	1 ½	3	1 ½
	Mechanics of Materials	1 ½	3	1 ½
		<u>9</u>	<u>12</u>	<u>7</u>
YEAR 3	ARCHITECTURE			
	Architectural Construction I	3	3	2
	Architectural Design II	3	3	2
	Perspective and Rendering	3	3	2
		<u>9</u>	<u>9</u>	<u>6</u>
	ARCHITECTURE			
YEAR 4	Architectural Construction II	3	3	2
	Architectural Design III	3	3	2
	Building Equipment I	1 ½	3	1 ½
	Building Techniques I	1 ½	3	1 ½
		<u>9</u>	<u>12</u>	<u>7</u>
	ARCHITECTURE			
YEAR 5	Architectural Design IV	3	3	2
	Architectural Practice	3	3	2
	Landscape Architecture	3	3	2
		<u>9</u>	<u>9</u>	<u>6</u>

NOTE: The evening session requires four nights per week the first year and three nights per week for the following four years for a total of five years.

The Cooper Union reserves the right to change or amend curricula without notice.

EVENING SESSION

Foundation Course

YEAR 1

DESIGN

Design: Two Dimensional I
Drawing I
Lettering I
History of Art and Seminar

*Class
Hours*

Prep.

*Semester
Credit*

3	3	2
3	3	2
3	3	2
2	4	2
11	13	8

Terminating in 1963, Minimum Credit Requirements to Complete Five Year Course in Design—45

Major

YEAR 2

DESIGN

Design: Three Dimensional
Lettering II
Painting I

3	3	2
3	3	2
3	0	1
9	6	5

DESIGN

(9 class hours per week required)

Advertising Design I
Design: Two Dimensional II
Drawing II
Graphic Techniques
Illustration and Lettering
Painting II
Sculpture I
Typography

3	3	2
3	3	2
3	0	1
3	0	1
3	3	2
3 or 6	0	1 or 2
3	0	1
3	3	2
9	0 to 9	3 to 6

DESIGN

(9 class hours per week required)

Advertising Design II
Graphic Design
Graphic Techniques
Painting III
Photography
Sculpture II
Typography

3	3	2
3	3	2
3	0	1
3 or 6	0	1 or 2
3	0	1
3	0	1
3	3	2
9	0 to 9	3 to 6

DESIGN

(9 class hours per week required)

Advertising Design III
Drawing III
Graphic Design
Graphic Techniques
Painting IV
Photography
Sculpture III

3	3	2
3	0	1
3	3	2
3	0	1
3 or 6	0	1 or 2
3	0	1
3	0	1
9	0 to 9	3 to 6

STUDIO COURSES / INSTRUCTORS

Advertising Design I, II, III

Experimental problems and techniques in advertising layout and illustration, posters, packaging, and booklets; typography and mechanical reproduction processes.

*Robert Brownjohn, Robert Cato, Rudolph de Harak,
George Klauber, Carl Ramirez, Henry Wolf*

Architectural Construction I, II, III

Review of principles of mechanics and strength of materials. Design and details of timber, structural steel, aluminum and reinforced concrete framing. Elementary design of welded structures, graphic analysis, and design of trusses. Economy and basic selection of structural systems.

*Willam Atlas, Peter Bruder, Henry Gorlin,
Alexander Graham, Oswald Lourenso*

Architectural Design I, II, III, IV

Progressive series of problems in the design of buildings from small units to large projects, stressing the relationships of function, materials, and structure. Presentation and working drawings and scale models.

*Arnold Arbeit, Peter Blake, Joseph D'Amelio, Samuel Brody,
Jay Fleishman, Gerhard Kallmann, Richard Stein, Henry Stone,
Taina Waisman*

Architectural Practice

Specifications and estimating, the relationship between architect, owner, and contractor; the general conditions of the contract; ethics. Specification writing, quantity take-off, unit prices, and overhead costs. Job superintendence.

Daniel Laitin, Morris Zeitlin

Architectonics

Basic understanding of architecture and its relationship to other arts and sciences. Three-dimensional design and space enclosure, principles of construction, and use of materials. Presentation drawings, plans, elevations, sections, and scale models.

Anthony Candido, Lewis Davis, Edward Knowles

Design: Three-Dimensional

Experiments in plastic design. The use and manipulation of hard and soft materials with hand and power-driven tools. Space organization and tactile and structural problems.

Jason Kirby, David Kosakoff, George Kratina, James Rosati
Shop Assistants: *Si Lewen, Morris Sachs*

Design: Two-Dimensional, I, II

Two-dimensional design principles, space organization, and color studies. Derivation of symbols from natural forms. Design research from primitive to modern art. Projects related to fine and applied arts. (Design: Two-Dimensional III in evening session only.)

Hannes Beckmann, Stefano Cusumano, Charles Kacere,
Jason Kirby, David Lund, Matthew Wysocki

Drafting and Descriptive Geometry

Study of coordinate planes, orthographic projection, fundamental problems in point, line and plane; intersections and developments of surfaces, isometric drawing.

Henry Horowitz, Serge Klein

Drawing I, II, III

Drawing as the basis of creative expression and training in observation and memory. Explorations of various media; drawing from the model, space organization, and action studies. Drawing in various media integrating design, pictorial composition and field research. This course is designed to widen the visual scope of the student and strengthen his technical skill.

Nicholas Carone, Stefano Cusumano, Sidney Delevante,
Raymond Dowden, Robert Gwathmey, David Lund

Graphic Design

Drawing and design for reproduction by intaglio, relief, and planographic processes. Experimental studies in black and white, color, collage, and montage. Work in various media.

Robert Benton, Carl Ramirez

Graphic Techniques

Design applied to the techniques of etching, wood engraving, lithography, and silk screen printing.

Will Barnet, Seong Moy, George Picken, Karl Schrag
Printer: *Robert Blackburn*

Illustration and Lettering

A study of graphic art in which the student applies his general knowledge of design to specific problems in lettering, book illustrations, and book design.

Philip Grushkin, Leo Manso, George Salter

Landscape Architecture

Use and relationships of earth, plants, water, and building materials in space to create an architectural landscape integrated with natural and man-made environment.

Arthur E. Bye, Jr.

Lettering I, II

Calligraphy as the foundation of letter forms. Relationship of letters, words, lines, and pages. Written and built-up letters.

Ismar David, Robert Haas, Leo Manso, Paul Standard

Painting I, II, III, IV

Creative approach to the problems of the painter, emphasizing space relationships, color, line, tone, shape, and texture. Organization of ideas and subject matter.

*Victor Candell, Charles Kacere, Morris Kantor, Nicholas Marsicano,
Arthur Osver, Charles Seide, Matthew Wysocki*

Painting Techniques (one semester only)

Painting techniques and experiments with pigments, binders and grounds.

Charles Seide

Perspective and Rendering

Methods and procedures of presenting architectural designs in various media. One- and two-point interior and exterior perspectives. Skiagraphy.

Joseph de Chiara

Photography

Photography as a creative medium. Photograms. Introduction to commercial photography; lighting, developing, printing, and enlarging.

*Hobart Baker, Hannes Beckmann, Joseph Breitenbach,
Robert Cato, Melvin Lawrence, Walter Rosenblum*

Sculpture I, II, III

Creative approach to the three-dimensional problems of the sculptor, emphasizing technical and aesthetic relationships. Modeling, carving, casting, and metal working.

Leo Amino, John Hovannes, George Kratina, James Rosati

Site Planning

The relationship between a building and its surroundings. Topography, orientation, walks, roads, planting. The influence on architecture of climate, the sun's course and prevailing winds.

Roger Wilcox

Typography

Principles of advertising layout; type identification and specification; paste-ups. Point system. Copy casting. Effect of paper on type. Shop work, hand composition, proving, lock-up, proofreading, letterpress printing. Historical surveys.

Robert Haas, James McCrea, James Secrest
Shop Assistant: *Eric Wronker*

LECTURE COURSES / INSTRUCTORS

Building Equipment I, II

Study of mechanical and electrical equipment for buildings. Plumbing, heating, air conditioning, lighting, elevators, and acoustics.

Louis Axelbank, David Oxman

Building Techniques I, II

Correlation of architectural design and construction. Analysis of structural methods and their application to specific building operations.

Bertram Bassuk

Contemporary Thought I, II

A study of major European and American trends in literature, the arts, and social philosophy as portrayed by leading creative thinkers in the twentieth century. The problems of man in contemporary society. Study of selected literary and philosophical works.

Humanities Staff: Weller Embler, in charge

Cultural Traditions of the West

One Semester: A study of several major classical writers and thinkers, e.g., Homer, Aeschylus, Plato, Aristotle.

Humanities Staff: Robert W. Cumberland, in charge

Elements of Aesthetics

Principles of artistic judgment and introduction to general aesthetics and the psychology of art. Monographic studies of individual artists. Relationship between medium and artistic expression in graphic and applied arts.

Paul Zucker

English

Study of language problems in reading and writing. Fundamentals of English composition, themes, conferences. Introduction to modern literature, and training in critical evaluation.

Humanities Staff: Leroy Buckingham, in charge

General Physics

Lecture and Laboratory: Mechanics of particles, rigid bodies, and fluids, conservation principles; temperature, heat flow, humidity, wave motion, vibrating bodies, sound; electric circuits, motors; optical instruments, illumination, color.

W. Darrell Ellison, Hugh Wolfe

History of Architecture I, II

History of architecture by the comparative method from ancient to modern times. Influence of the social, cultural, and economic environment on architecture.

Esmond Shaw

History of Art & Seminar

A survey of art history from the Egyptian to the modern period. The development of art in relation to general cultural trends. Basic characteristics of work of successive periods.

Max Kozloff

Mathematics I, II, III

Fundamental principles and methods of college algebra and trigonometry, plane and solid analytic geometry, differential and integral calculus.

Sholom Artz, Charles Lehmann, Harry Mahler

Mechanics of Materials

Characteristics of a force and classification of force systems; resultants and equilibrium of coplanar and non-coplanar force systems; friction; center of gravity; movement of inertia; work, power and energy; momentum. Graphic statics.

Harry Mahler

Oral English

One Semester: Practice in enunciation, pronunciation; the composition and delivery of short expository talks; and group discussion conducted according to standard rules of procedure. Participation in Peter Cooper Prize Speaking Contest.

Humanities Staff: Ralph Childs, in charge

Physical Education

Conditioning for flexibility, balance, and posture. Gymnasium and aquatic activities. An opportunity for students to develop the recreational side of physical activities by the acquisition of skills in horseback riding, tennis, ice-skating, bowling, badminton, and volleyball.

J. Clinton Hollinger

Studies in Cultural Values

The nature of culture and of cultural values. Comparative study of cultural values in primitive and modern societies. Examination of dominant values in contemporary American culture, e.g., individualism, materialism, humanitarianism, pragmatism, progress, ameliorism. Study of the social philosophy of 19th-century industrialism and its influence on the development of cultural values. Study of social criticism, utopias, nostalgias, programs of reform.

Humanities Staff: Richard S. Bowman, in charge

ART SCHOOL CALENDAR, 1959-60

Registration — New Students (Day Session)	September 8, 1959
Registration — New Students (Evening Session)	September 10, 1959
Registration Advanced Students (Day Session)	September 10, 1959
Registration Advanced Students (Evening Session)	September 14, 1959
First semester begins	September 15, 1959
Election Day recess	November 3, 1959
Thanksgiving Day recess	November 26-27, 1959
Christmas recess	Dec. 23-Jan. 1 (inclusive)
Second semester registration (for change of program only)	Before January 15, 1960
First semester ends	January 15, 1960
Second semester begins	January 19, 1960
Founder's Day	February 12, 1960
George Washington's Birthday	February 22, 1960
Second semester ends	May 13, 1960
Annual Art School Exhibition (tentative)	June 6-11, 1960
Commencement	June 8, 1960

TENTATIVE CALENDAR, 1960-61

Registration — New Students (Day Session)	September 13, 1960
Registration — New Students (Evening Session)	September 14, 1960
Registration Advanced Students (Day Session)	September 15, 1960
Registration Advanced Students (Evening Session)	September 15, 1960
First semester begins	September 19, 1960
See Page 6 for admission information and dates	

Application Forms

Complete and return the card below to obtain the necessary Cooper Union forms for application and for high school records. All candidates must also supply The Cooper Union with official records of their scores on the College Board *Scholastic Aptitude Test*. Obtain information and College Board application forms from your high school or from the College Board, Box 592, Princeton, N.J.

See Admissions Calendar on page 6 for the appropriate time to file applications.

The Cooper Union Art School • Preliminary Application Request

From: ☐ Mr.
☐ Mrs.
☐ Miss (Please Print) Last Name First Name Initial
.....
Number Street
.....
City (Post Office) Postal Zone No. State

Please send the necessary forms for application. I am interested in the

☐ day session ☐ evening session (beginning only in September)

My most recent prior application (if any) was for admission to your

☐ day ☐ art
☐ evening ☐ engineering course beginning in
Month Year

.....
Date

.....
Signature